



LITERARY SUPPLEMENT

75th Year

17 SEPTEMBER 1976

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TLS

THE TIMES LITERARY SUPPLEMENT

FRIDAY • 24 SEPTEMBER 1976 • No 3,889 • 20p

Thom Gunn and 'Jack Straw's Castle'

Ezra Pound's politics

Cartooning at the New Yorker

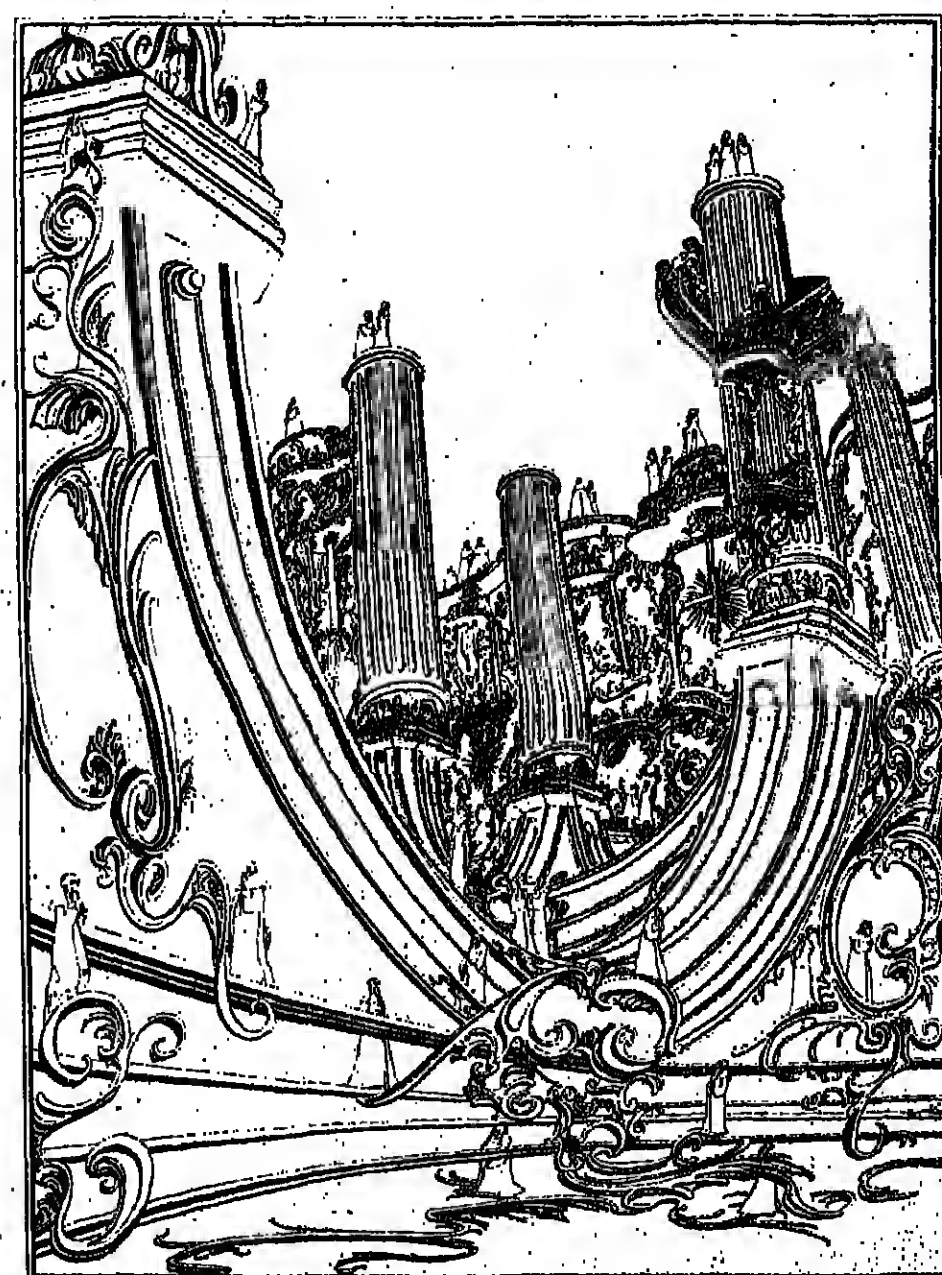
Golo Mann's 'Wallenstein'

Virginia Woolf in her letters

Zola's short stories

Psychotic art; Ulster; Mrs Humphry Ward

Isolationism revisited



An inverted cathedral with perching cardinals—a celebration of decadence by Hans-Georg Rauh from his collection of drawings, En Messe (see Commentary).

New fiction:

Iris Murdoch, David Storey
Fay Weldon
George V. Higgins

Commentary:

Ivanov at the Aldwych
by Virginia Llewellyn Smith

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The apostle of agnosticism

By Edward Norman

WILLIAM S. PETERSON: Victorian Heroic Mrs Humphry Ward's Robert Elsmere 250pp. Leicester University Press. £3.50.

It is a characteristic of some modern intellectuals to suppose that a belief in revealed religious truth belongs by pedigree to the uncomplicated past, to a world outlook unscathed by historicist relativism, a time when credulity about the miraculous and the supernatural provided a sympathetic ethos for the assembly of a religious intervention in human life. The great Victorian sceptics were not the first to rely on this set of assumptions—that ground had already been furrowed by the eighteenth-century rationalists—but they were armed with a seemingly infallible weapon: the canons of biblical criticism which set the sacred texts of Christian belief into the cultural context of the ancient world.

With the great religious figures of the Old Testament reduced to bodiless sages, and Christ himself becoming a mere moral reformer (anticipating, in at least some of his human insights, the ethical judgment of such as Charles Bradlaugh and Annie Besant), it was not difficult for emancipated intellectuals to write off Christianity as the noble dream of the superstitious and the credulous.

They created a myth about the history of religious ideas which now enjoys widespread acceptance. Ignorance about the real nature of human understanding, in doing so, of course, they did a considerable injustice to the remarkable struggles with unbelief recorded as the salient features in the lives of the great saints and mystics of the Christian tradition. Faith has been difficult in every age; it is the form in which it is tried that has varied.

At least it may be said of the Victorian sceptics that theirs was an inventive rejection. It was an inventive age. Having tumbled the structure of revealed truth, they proceeded to piece it together as a secular simulation out of the debris of modern scepticism when now look upon their Victorian predecessors with religious piety. It is familiar with Robert Elsmere as a product of their enlightenment. If they now turn to William Peterson's excellent study of Mrs Ward's fictional agnostic, they will find the lamps beginning to go out in their shrine. For it is the great virtue of this book—which is itself a valiantly effective—to provide a proper and

scholarly evaluation of the emotional as well as the reasoned impulses which inspired her labours.

Robert Elsmere is probably now read, as Dr Peterson says, only by intellectual and ecclesiastical historians. Yet its publication in 1888 made it the author an instant literary celebrity and what is now called a pious. She appeared at the solemn dinner tables of the swiftness of the age; she was quoted as an authority on Christianity by—she might have been expected—churchmen as well as secularists. The book sold a million copies in twenty years. It is a fictional account of the agonised rejection of orthodoxy by an Anglican parson—a state of affairs then still a novelty and not, as now, a required qualification for clergymen with claims to intellectual respect. Dr Peterson does actually say that, in spite of "the ideas of Bunhoeffer or Bishop Robinson", we must be content in making contemporary parallels too exact. But in the 1880s, following the public discussion surrounding the Bradlaugh case, the book fell upon good ground and brought forth a fortune to Mrs Ward. This was, no doubt, a fair reward for her almost pathological obsession with hard work. She became a real expert in German biblical scholarship; her knowledge of medieval Spanish ecclesiastical miracles was perhaps second to none. Indeed she contrived to synthesise her two preoccupations while composing her contribution to the Dictionary of Christian Biography, and the result was an accumulating disbelief in the entire historical basis of Christianity.

This was the path laid down for Elsmere to follow. As both Acton and Gladstone—the latter in a famous review of the novel—polished out at the time, and as Dr Peterson confirms, Mrs Ward made her hero a more repository for her ideology of scepticism. "Elsmere, never a strong personality, is flung into an instrument of propaganda. This was aggravated by Mrs Ward's revision of her first proof of the book. Cuts were made because her publisher demanded a shorter work (and out of Mrs Ward herself claimed, for literary reasons), and it was the reasoned case for orthodoxy—my way rather than his—Elsmere, in fact, is a notably minor character in the novel. It is the oldest propagandist trick in the book: to give a couple of decades the minds of very many must have turned from religious belief through acquaintance with the caricature of Christianity that he went through such agonies to abandon."

Modern intellectuals err on the whole extremely ignorant about Christian doctrine—their ignorance confirmed rather than dispelled by the steady offerings of contemporary theological scholarship—and many

are anxiously open to an uncritical acceptance of the ideas of anyone who represents religious belief as a species of superstition. Hence the respect now given to the leading nineteenth-century rationalists. This new evaluation of Robert Elsmere should witness in criticism. The waters are not quite as clear as all that, and Dr Peterson is right to muddy them. Mrs Ward was knowledgeable about selected areas of Christian theology, but she was also a propagandist writer. It was not her aim to open up a considered reappraisal of Christianity, but to make converts for a new secular religion.

Why did her readers find a novel of such length so compulsive? The answer is surely that Mrs Ward was such a compulsive novelist. At first she appeared willing merely to reform Christianity more tenably by reforming it from within—she was the granddaughter of Thomas Arnold—by dropping the miraculous elements in order to conform to nineteenth-century "reason". But this would not do, and no sooner had the inner life of the religious died in her hands than she began to construct a secular version.

Christ was still the central theme, because Christ's moral teaching lay at the centre of European culture. So in a characteristically normative frame of reference a new system was



"The Arful Dodger" a costume portrait by Lewis Carroll of an underdog, Quimby P. Twies, taken in 1858. One of the photographs from John Ruskin's richly illustrated biography, Lewis Carroll and his World (1970). Thomas and Hudson, £3.50.

Poetry at the pit face

By J. L. Bradley

BASIL BUNTING: Joseph Skipsay, Selected Poems 112pp. Sunderland: Ceolfrith Press. £1.50.

MARTHA VICINUS: Broadsides of the Industrial North 112pp. Sunderland: Ceolfrith Press. £1.50.

Enthusiasm for George Orwell's life of the nineteenth century will welcome both Martha Vicinus's Broadsides of the Industrial North and Basil Bunting's selection of the poems of Joseph Skipsay, the colliery poet. Skipsay, born in 1832, was sent into the pits as a "trapper" at the age of seven, prompted after ten years to a putter (at five shillings a week), taught himself to read, and unsuccessfully to set up a village school, tinkered briefly with two or three modest poetries (custodian, sub-librarian, porter), but actually spent almost all his life in the pits. However, various persons—Burns Jones, Rossetti, and Thomas Dixon (the Sunderland colliery and recipient of Ruskin's fine and Tida letters)—showed interest in Skipsay's work. Rossetti, in particular, thought highly of his poetry and Mr Bunting in our

own time considers the best of Skipsay: "the convincing and believe" "the general and specific" owe him a page or two." Yet both poets saw his weaknesses. Rossetti finding in his verse a want of artistic finish, not of artistic tendency. Certainly, Skipsay's lack of narrative clarity, in his confused syntax, in his faulty vocabulary, pointless internal rhymes and awkward repetitions. On the other hand, Skipsay's strength lies in his directness, his plainness, his simplicity, his sense of the concrete, his sense of the particular, his sense of the moment, his sense of the place, his sense of the people, his sense of the life, his sense of the death, his sense of the struggle, his sense of the hope, his sense of the despair, his sense of the love, his sense of the hate, his sense of the joy, his sense of the pain, his sense of the beauty, his sense of the ugliness, his sense of the truth, his sense of the lie, his sense of the good, his sense of the evil, his sense of the light, his sense of the dark, his sense of the life, his sense of the death, his sense of the struggle, his sense of the hope, his sense of the despair, his sense of the love, his sense of the hate, his sense of the joy, his sense of the pain, his sense of the beauty, his sense of the ugliness, his sense of the truth, his sense of the lie, his sense of the good, his sense of the evil, his sense of 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Symphony into music-drama

By Denis Matthews

KLAUS KROPPFINGER:
Wagner and Beethoven
307pp, Regensburg: Gustav Bosse,
DM 129.

In 1854 Wagner reported on the progress of *Das Rheingold* to August Rebeck, his colleague from the day of the Dresden uprising: "I'll tell you about the composition in due course. For the moment only this much, that it has become a close-knit unit. There is hardly a bar in the orchestra that does not derive from a previous motive." And so, from *The Ring* onwards, Wagner's new theories of music-drama became reality. From his standpoint the fusion of symphony and opera seemed irrefutable and predestined—the symphony, that is to say, as manifested by Beethoven from the "Eroica" onwards. Wagner's debts to many other composers—Glück, Mozart, Weber, Berlioz, Liszt—pale in the light of his lifelong absorption with Beethoven. The Seventh Symphony had been the climax of his early awakening to music, and Wagner conducted it three times during his exile in Zurich. Without its obsessive first-movement dotted rhythm could the relentless hammering of the anvils in *Nibelheim* have been conceived? The Ninth was however to be even more crucial in leading Wagner's sense away from opera in the old sense, and the Bayreuth foundation-stone was laid to its sounds. Like Columbus, Beethoven can hardly have been aware of these implications of his "discovery".

The Ninth Symphony with its revealed "poetic content" breaking the bonds of absolute music, is central to almost any discussion of the Beethoven-Wagner influence, and it is with Klaus Kroppfingers' *Wagner's Ninth* that the Beethoven experience has long been clouded by legend, mystique

and confusion. Dr Kroppfinger aims at an objective survey, involving the closest scrutiny of sources, constant documentation, and a formidable bibliography. It comes in the original German, but English readers may note that the book is intended beyond the expected Friess Newman and Tovey to W. G. Whitaker's essay on Wagner's version of Glück's *Inphigene in Aulis*. Or Kroppfinger attends to his subject with all the forensic zeal of the modern musicologist. His dissertation is one of a series of nineteenth-century musical studies sponsored by the Fritz Thyssen Foundation of Cologne, and was appropriately accepted by the University of Bonn, Beethoven's birthplace. He sees a critical eye on existing literature: on Karl Jäger, Otto Grottel, even on Alfred Lorenz's well-known Wagner analyses.

The terms of reference are clearly stated. First, Wagner's "experience" is examined from his first advances of Beethoven, including the precise details of the youthful impact of the news of Beethoven's death, to his hearing and eventual performance of the symphonies, with a further note on the continuing intimate world of the quartet. These, despite his reservations on "absolute music" after his Ninth, continued to absorb him, though his analysis of opus 131 (mentioned but not quoted) reached heights of romantic rhetoric hard to swallow nowadays: of the finale, "wild joy, the will of pain, love's transport, grief, frenzy, etc." seems more apt for Act 2 of *Tristan*. The inescapable romantic background, with special attention to the Beethoven writings by E. T. A. Hoffmann and A. B. Marx and to Wagner's unfulfilled Beethoven biography, forms his own chapter.

Dr Kroppfinger begins with a discussion of Woldemar Müller's much-debated Beethoven portrait, of which Wagner acquired a copy in 1855. Anton Schindler, as a poor likeness, had been dismissed by Wagner, for its evocation of the "hearing eyes" of the deaf composer, who in his later years "seemed undisturbed by the world

to the harmonies of his inner ear". Wagner's address prose amplified the "saint" and "redeemer" of music—the redemption of instrumental music through poetry, hence drama?—and the very word *Erlebens* seems to strike to the heart of the Wagnerian ethos.

Wagner's autobiographical writings alone offer seven different accounts of his initiation, all carefully analysed. A specific work, the Seventh Symphony, is mentioned only in *Mein Leben*. This, along with Beethoven-Shakespeare associations, was an experience independently shared by Berlioz a year later (1829). The subject of Beethoven's death at once plunges the reader into deeper waters: Wagner's interest in Schopenhauer, his attendant thoughts on metempsychosis and reincarnation (understanding the mysterious empty fifths) at the opening of the Ninth began to obsess him, though it took time for the choral finale (the crux of the matter) to register, even in Schopenhauer's excellent Paris performances. Can the Frenchman really understand German music? Schindler's admiration for Habeneck also stepped short at his too-slow read-

ing of the recitatives and the "Joy" theme. By the time of Wagner's own Dresden performances (1846-49) the message had become abundantly clear for mankind and in Wagner's case, for music: the human voice, as he explained, "converts chaos into light".

Or Kroppfinger devotes a lengthy section to the complex involvement of Beethoven in Wagner's writings and theories, drawing also on those of his Dresden friend Theodor Uhlig. Philosophical on formal concepts such as sonata and symphony lead in turn to a review of thoughts on the nature of melody, on "theme" and "motive", on "endless melody", absolute and programme music, and so forth—assessing Wagner's ultimate assimilation of the Beethoven influence. (The Wagnerian terminology of melody "types" alone would have confounded Walter von Stolz as much as David's recitation of the tons in *Meistersinger*.)

In moving from theory to practice, music-examples are naturally called in. Beethoven's symphonic genius had thrived on the development of terse melodic or rhythmic figures, an obvious precedent for the Wagnerian eco-called leitmotif.

At first the influences are naive, mimetic, as in Wagner's early piano sonatas. The D minor Ninth Symphony obsession is clearly traceable in the *Funst Overture*, *The Flying Dutchman*. Dr Kroppfinger, however, points out interesting links between the late quartets and the mature Wagner, then absorbing himself in well-known examples of Wagner's technique of imitative transformation. This in this respect the influence of the Ninth on the absolute music (7) of the B minor Sonata of 1853, may have been underestimated.

Finally, the view of Wagner as heir to Beethoven, a high-flown claim dependent on his own view of the Ninth Symphony as an "endless" except towards the "work" of the future, in fact the Wagnerian conception of music-drama. This transference may have been essential to his own achievement, but it is not clear that he was entitled to think of himself as the heir to Beethoven. Wagner's eclectic Bruckner, continued to write unprogrammatic four-movement symphonies, a seamless enchainment that is only touched upon by Dr Kroppfinger to a final footnote. As for his book in general, it is at least a valuable repository of facts and views, telling nothing new about Beethoven but much about Wagner's intense, personal and restricted attitude to him.

Scrubbing-brush music

By Christopher Hogwood

BRIAN LARGE:
Mertini
198pp and 47 illustrations, Duckworth, £9.50.

Judging from the spate of BBC activity on behalf of Martinu, it has recently broadcast all his symphonies and *The Greek Passion*, his last opera—he has now arrived, sympathy for a Slav exile (with supporting text from Supraphon) can now relax into consideration of this recent composer as a serious twentieth-century voice, to which end it would be advisable to have Brian Large's new study beside the radio or record player. Not because there is any need to pick the nineteenth-century "Mr. X" his life-works "same, but simply because Martinu is a man with instantly recognizable musical flavor—major chords as a series of minor-third intervals, those endless tuons that beat with a pulse that defies analysis, and you can never get them. (Almost a black mark, when recognition is next to plagiarism.)

Martinu's withdrawn character and notorious aloofness are explained and to a large extent excused by a large sympathetic and thorough biography. A peasant upbringing, a follower of the Prague Conservatory, an unsuccessful second violinist, and exiled by the war (as of course were Bartok and Hindemith)—sufficient disadvantages for anyone; all the worse for one who was born and spent most of his childhood years at the top of a church tower to the outskirts of the Austro-Hungarian Empire. It is here that Dr Large's familiarity with the Czech land and language (as well as the help he had from the composer's widow) ensures a more accurate picture than we had in the only previous full-length biography (originally in Czech, and over-insistent on dramatic details). Martinu's music, however, is less elusive than his character; once (more) than his book allows, it is downright passionate, reflecting those passions which can be as full as a blizzard, while temperance and responsibility can be as full as a heavy as type grapes. He hated the "light touch" which, where the need for emotional impact is involved, he himself thought and labelled himself a "concentric" or "grosse" composer. It was what he saw as baroque detachment rather than eighteenth-century form that he despised, and this, like his facility, leads to some not unfair, if somewhat, comparisons: "scrubbing-brush" music is this book's diagnosis.

It is true that Martinu's output was very variable (though it is curiously inverted logic to suggest that to be prolific is to be prolific), and although Dr Large

makes a rather subjective list of twenty pieces "having significant value", the bird's-eye view that we are given of the twentieth century and Martinu's position in it is finely calculated. The author's evaluations of the composer's surrogates (particularly in the opera, which for neoclassical fads paradoxically give us a stronger picture of Martinu than we were to think of the *Inventions*, which on page sixty-six "have nothing in common with Bach's hoard works except the title", yet twenty pages later "the *Serques* can be seen in more than just their titles", and eventually we find that in fact "Martinu was using early forms for the *Inventions*").

The catalogue is excellent and the photographs are as good as any one has found of Martinu (the just didn't have friends with good cameras). None of them is a vivid portrait, but the one showing the composer in the whole work, the "fete motto" the "Morevian" cadence, a Czech folk melody, all crop up frequently, and to most readers, meaningfully without an aural explanation.

Presumably this is economy (but is it the same reason that provoked us actually being reminded what

Meet the composer

By Robin Maconie

LEWIS FOREMAN (Editor):
British Music Now
246pp, Elek, £6.50.

In Germany they listen to new music with earnest conviction, with with excitement, in France with exultant pain, and in Holland with rowdy indifference. In the United States, where even new music is primarily a visual affair, audiences do not listen at all. In Britain, however, it is impossible for a listener to respond intelligently to a new work until he has read something about its composer. In one of the musical journals, *British Music Now* is a well-intentioned book, but I would feel less perplexed if, paraphrasing Auden, I knew what we wanted the Lewis Foreman, in his introduction, to say: "This is a book about music, not a book about music."

Not even the longest essay provides anything like a satisfactory appraisal of a composer's achievement, though there are several good ones: Guy Protheroe on Alexander Goehr, Stephen Arnold on Maxwell Davies (the only study of an established composer), Malcolm MacDonald on his most elliptical and tantalizing on Christopher Shaw, who is the one composer I feel tempted to seek out, having read the book. Briefly, the reader's major obstacle is that, lacking the field of reference, how can the British composer's magnitude be rightly assessed, or his achievement confidently

The end of enslavement

By Richard Clogg

D. A. ZAKYTHINOS:
The Making of Modern Greece
From Byzantium to Independence
Translated by Kenneth Johnstone.
235pp, Oxford: Blackwell, £7.50.

STAMATA PETROU:
Grammata apo to Amsterdam
Edited by Philippos Ilou.
114pp, Athens: Ensis.

There is certainly room for a scholarly history of Greece in the centuries between the fall of Constantinople and the emergence of the Greek national state in the 1830s. Despite some substantial merits, however, D. A. Zakythinos' *The Making of Modern Greece* rates only a qualified welcome.

As one might expect from a Byzantine of great distinction, the post-Byzantine aspects of the book are considerably stronger than the pre-independence chapters, and there is much of value in the early chapters. But the reader is left with no clear impression of the internal dynamics of Greek society, and of these particular elements in the social structure of pre-independence Greece that led to the Greeks becoming the first of the subject peoples of the Ottoman Empire to develop a fully fledged national movement. Professor Zakythinos has an intention of writing a systematic history. But surely to omit any reference to the Philiki Eteria, the secret "Friendly Society" that prepared the revolt in 1821, is to carry a lack of systematization a little too far.

Moreover, Professor Zakythinos's approach is curiously old-fashioned, and at times he veers uncomfortably close to the nationalist rhetoric of the Greek historical establishment. Orthodox, we are told, took the "unyielding stand" against both Lada Christendom, which "was the case, and against the foreign overlord", which most certainly was not so. This is demonstrated, indeed, by his own quotations from documents such as the Patriarch Anthimos of Jerusalem's *Patriarchal Exhortation* of 1798. Anthimos was by no means the only Orthodox cleric to maintain that the Ottoman Empire was the creation of divine providence, raised up for the specific purpose of protecting Orthodoxy from papal contamination.

Again Professor Zakythinos maintains that the Greek mercantile bourgeoisie that emerged in the eighteenth century combined "a

passion for money-making with a passion for their country". But for the great majority of the established merchants, money-making took a definite priority over patriotism. Recent studies by George Frangos have demonstrated that the wealthy mercantile elite for the most part shunned any practical participation in moves to secure Greece's freedom.

The anonymous author of that masterpiece of nationalistic polemic, the *Hellican Monarchy* (1806), attributed Greece's continued enslavement to precisely these two factors, the ignorance and subservience of the Orthodox hierarchy to the Ottoman power, and the indifference of the mercantile bourgeoisie to their country's plight. Zakythinos, however, is a wealthy Greek merchant in Smyrna. Originally, Professor Zakythinos simply dismisses the author as someone who misunderstood "and therefore misjudged the chief agents of the national new factor in the social structure in the real situation of Greece". But nowhere are we given an indication by Professor Zakythinos of the specific weaknesses of the author's analysis.

Professor Zakythinos somewhat grudgingly concedes the development of a revolutionary Greek world, but in characteristically opaque fashion dissociates himself from admittedly superficial Marxist interpretations of this period:

The confused view of this subject caused by the one-sided theories of a number of Marxist historians, supported by our Marxist historians from time to time, in no way robs the historian whose views are scientifically based of his right to his own opinion on the most powerful intellectual influences in the Greek world during the independence period.

The picture of the young Korais that emerges from Petrou's correspondence with Thomas is fascinating, although it has to be treated with some caution given that Petrou soon developed a profound loathing for his young master, a loathing that was fully reciprocated. Within a few months of their arrival in Amsterdam, the two were not on speaking terms, despite the fact that they shared the same house. But although the ill-educated Petrou's principal purpose is to denigrate Korais in the eyes of their common patron, there is no reason to doubt the broad accuracy of his observations.

What Petrou, in essence, is describing is the process of acculturation, during which Korais shed the traditional, orthodox, neo-Byzantine mores and attitudes of the Smyrniot Greek community into which he had been born, and acquired the ethos

of an educated European bourgeois. For all Korais's later reputation as an anti-clerical, it was he who, soon after their arrival in Europe, insisted on the strict observance of the fast of the Oortimion, while it was Petrou, exhausted by a day atop a post coach, who suggested that they eat meat to avoid falling ill.

But within a short time of their arrival in Amsterdam, it was Petrou, a "sinner but not an unbeliever" and deeply attached to his Orthodox heritage, who recorded with scandalized relish Korais's rapid assimilation of French ways. His attendance at the Greek Church in Amsterdam soon became perfunctory and he stopped taking communion. Although initially he had been reluctant to move his Turkish *tsipok* or to trim his moustache, he took to dressing "à la française". More than this, he developed a foppish concern with his appearance, changing his clothes two or three times a day and gliding himself with a sword. Like any foppish, he was seldom parted from his looking-glass, hairpins and scissors, while visits to the house or to church were preceded by long sessions with his wig-maker.

He took to going to the opera, to reading "diabolical French books", becoming like the prodigal son, to consoling himself with a woman all hours of the day and night. In short he was given over to "pleasures and vanities". For one awful moment Petrou was convinced that Korais, to secure the hand of a Dutch girl, was about to apostatize and become a Calvinist. He was so troubled to mask his relief when the girl died before Korais could commit the ultimate betrayal of his Orthodox inheritance.

What more matters even worse in Petrou's eyes was that Korais's obsession with aping French manners was not in any way compensated for by an acquisition of a commercial dexterity of his Dutch confidant. Petrou rapidly concluded that Korais was not cut out for "negotio", nor commerce, which he looked on as a hobby. He was essentially a *celebri*, a gentleman

more interested in his lessons in Dutch, Hebrew, Spanish and geometry than in the rough and tumble of the market.

Petrou throws interesting light on Korais's disastrous attempt to set up a manufactory of woollen stuffs. This enterprise was short-lived and may indeed have resulted in Korais's bankruptcy, an unforgivable transgression of the ethical code of the Greek mercantile bourgeoisie. For whatever reason, Korais's brief flirtation with the harshly competitive world of the Greek commercial diaspora was relatively brief, lasting from 1771 to 1778.

He went back to Smyrna and then returned to Franco to study medicine at Montpellier. He never practised, however, and following unsuccessful efforts by one of his French academic mentors to secure a job for him in Oxford, he settled in Paris in 1788. There, until his death in 1833, he was to apply himself with equal zeal to classical philology and to the composing of an endless stream of exhortations to his compatriots to improve their level of education as an essential precondition of emancipation and to epe the ways of the French, whom he considered of all contemporary Europeans to be most akin to the ancient Greeks and hence the most worthy of imitation. Korais's precise impact, outside a small circle of the Greek intelligentsia, on the Greek world is difficult to assess, but his industry and the breadth of his knowledge were unquestionably formidable.

At an advanced old age, Korais composed an irritatingly short autobiography in which he hecely mentions his time in Amsterdam. Petrou's letters, with their continual harping on Korais's worldliness, go far to correct the image of desiccated and pedantic rectitude that emerges from Korais's own writings. But this does much more than this. They afford an invaluable insight into the processes of modernization in the Orthodox world, and into Korais's transition from an outcast to one that was essentially European. This process, essentially traditionally minded, Petrou writes, "Europe is not for us," he wrote, "as it corrupts our youth, and may the Good Lord help us."

These misconceptions often occur in indirect comment, but the book reveals, on such occasions, for much of the year, girls are of school age. Doubtless she has been there all day, and every day in her life since she could walk.

These misconceptions often occur in indirect comment, but the book reveals, on such occasions, for much of the year, girls are of school age. Doubtless she has been there all day, and every day in her life since she could walk.

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UNIVERSITY OF VICTORIA

P.O. Box 1700, Victoria, British Columbia, Canada. V8W 2X2

DEPARTMENT OF HISTORY

Open to all students of the University of Victoria, the Department of History offers a wide range of courses in the field of history. The Department is currently seeking applications for the post of Assistant Librarian. The successful candidate will be responsible for the day-to-day running of the library, including the receipt and processing of books and other materials, and the maintenance of the library's collection.

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UNIVERSITY OF LONDON

Institute for Advanced Study in the Humanities

VICTORIA UNIVERSITY

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